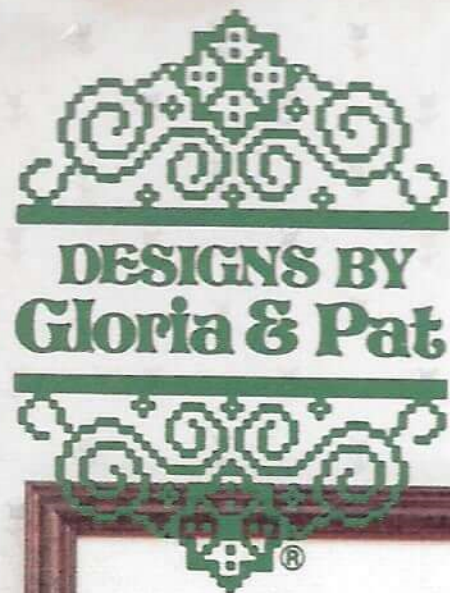
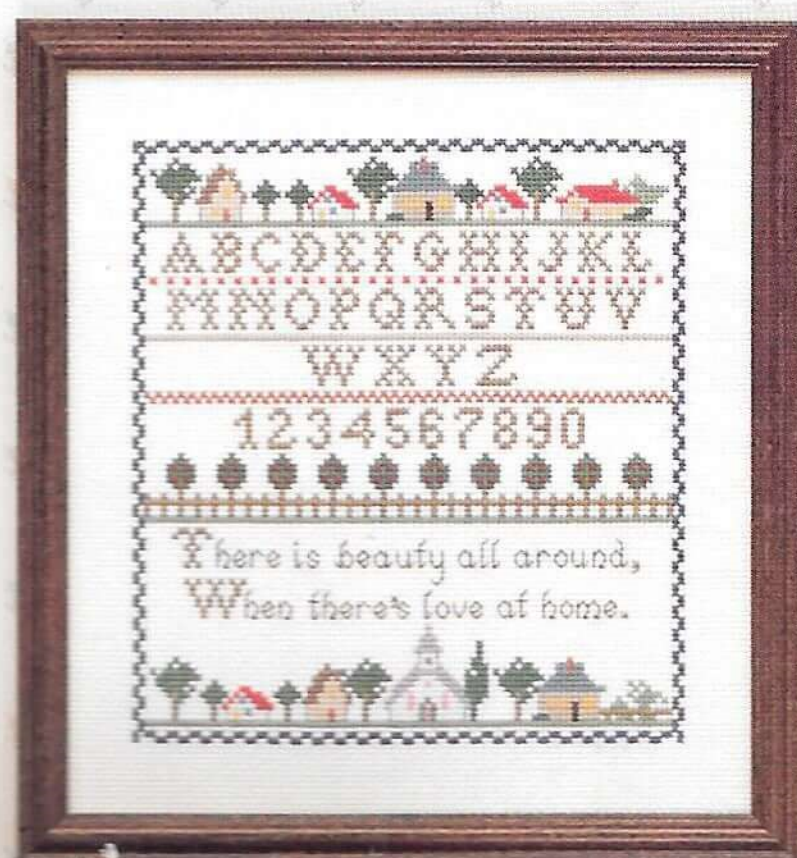
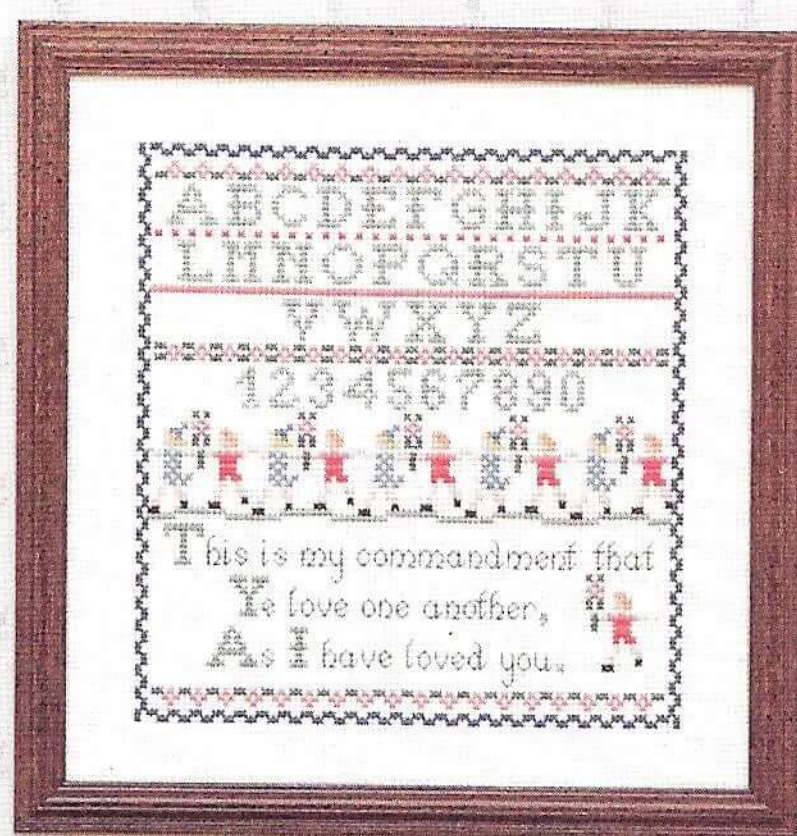




A Thoughtful Sampler



Bellpull	2-9
Love At Home Sampler	2-3
Love One Another Sampler	4-5
Precious Keepsakes Sampler	6-7
Life Is Precious Sampler	8-9

COLORS & INSTRUCTIONS USED FOR BELLPULL

(Design Area, Size to Cut Fabric,
and Model listed below)

Colors shown below are for the complete bellpull. Colors and backstitch used for each individual sampler are listed under each chart.

DMC	COLOR
White	White
676	Old Gold-Lt.
3064	Sportsman Flesh-Med.
754	Peach Flesh-Lt.
761	Salmon-Lt.
760	Salmon*
3328	Salmon-Med.
347	Salmon-Dk.
822	Beige Grey-Lt.
644	Beige Grey-Med.
Ecu	Ecu
437	Tan-Lt.
801	Coffee Brown-Dk.
3032	Mocha Brown-Med.
612	Drab Brown-Med.
611	Drab Brown-Dk.
369	Pistachio Green-Vy. Lt.
368	Pistachio Green-Lt.*
320	Pistachio Green-Med.
932	Antique Blue-Lt.
931	Antique Blue-Med.
415	Pearl Grey
927	Grey Green-Med.
435	Brown-Vy. Lt.
318	Steel Grey-Lt.

Additional floss needed:

* 2 skeins

Design Area	434 x 98	Size To Cut Fabric
Hardanger	20 1/8 x 4 1/2	27 x 11
Aida 18	24 1/2 x 5 1/2	32 x 12
Aida 14	31 3/8 x 7 1/8	38 x 14
Aida 11	40 1/8 x 9 1/8	47 x 16
Linen 28 ct. ...	31 3/8 x 7 1/8	38 x 14
(up 2 threads, over 2 threads)		

Model

Fabric: 28 ct. Ivory Linen
Floss: Cross Stitch: 2 strands
Backstitch: 1 strand

SPECIAL LINEN INSTRUCTIONS

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YOU WILL LOVE WORKING ON LINEN! In the natural progression of cross stitching, you may have begun on an even-weave cotton fabric where one "square" on the cloth equalled one stitch. A first project may have been a tiny flower or heart. Next, most stitchers experience a period in which sayings are popular, each done with a particular person in mind. Then, we go on to projects both useful and beautiful: pillows, clothing accents, birth and wedding samplers, etc.

Then—**LINEN!** This is the stuff heirlooms are made of. Linen is durable; it has a strength that will outlast cotton. It allows greater flexibility of design. It launders and becomes more beautiful each time. And it is the best; elegant and traditional.

TIPS FOR STITCHING ON LINEN

RAVELING

Use one strand of a light color to whip the edges of the fabric to prevent raveling.

HOOPLESS STITCHING

Cross Stitch on linen does not require an embroidery hoop. Instead, the hand is held in a relaxed position with the thumb and forefinger grasping the cloth and the little finger anchoring it (see fig. 1). On a tiny piece of fabric, it may be necessary to anchor with the ring finger. However, do not sew with the fabric wrapped over one finger—this may distort the stitches.

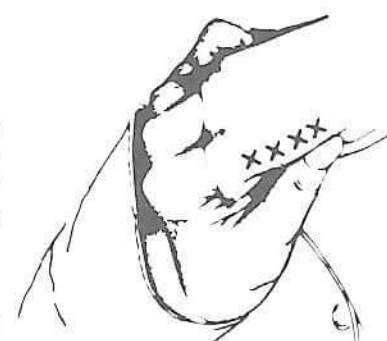


Fig. 1

KNOTLESS WASTE KNOT

Start with a knotless waste knot. This means to leave the tail of the thread on top of the fabric, up and out of the way (as in fig. 2). When the thread is finished, work it under stitches on the back, either in the direction of the stitches or vertically. Then rethread the original tail and work it under stitches on the back in the same way.

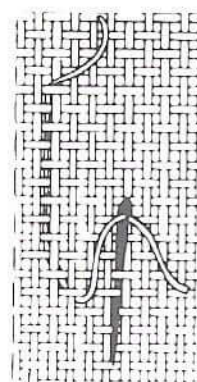


Fig. 2

THE FIRST STITCH

The first stitch and all subsequent regular stitches should begin at a VERTICAL thread. Why? The vertical threads (shown as shaded in fig. 3) act as little goal posts holding up the under-stitch. At the intersection where the vertical thread lays on top of the horizontal thread, start at the lower left hole. Starting at a vertical thread acts as an early warning system, also. Should a regular stitch suddenly begin at a horizontal thread, it is a sign that threads have been counted incorrectly.

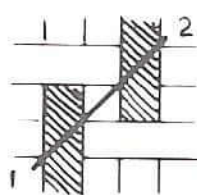


Fig. 3

SEWING MOTION

A sewing stitch, one scooping movement in and out is used with linen. (See fig. 4) Stitches should be neither loose and sloppy nor so tight that the spaces between the linen threads are enlarged. If light can be seen across the top of a row of stitches, the tension is too tight. Correct tension results in flat stitches that do not distort the background weave.

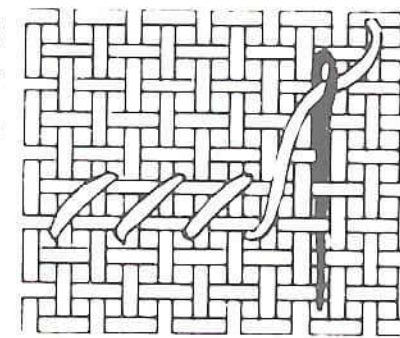


Fig. 4

Do the bottom stitches first, then cross back (see fig. 5). The reverse side will be vertical lines, as in fig. 6.

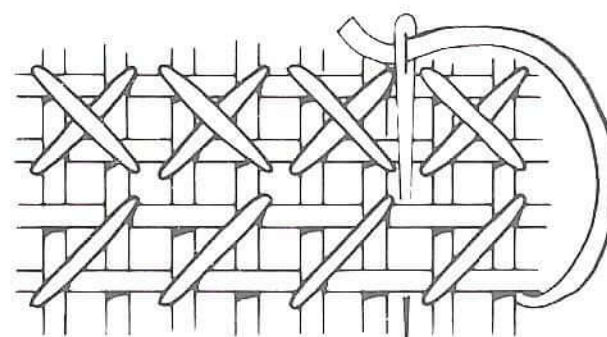


Fig. 5

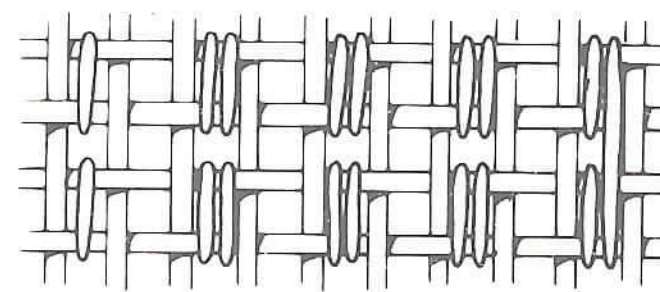


Fig. 6

180 DEGREES

It is very helpful sometimes to turn your work upside down (180 degrees), turning the chart as well, but never turn the work only halfway around (90 degrees). This causes the direction of the top stitch to change, disrupting the texture of the finished piece.

LAUNDERING

Laundry your needlework only if it has become soiled. If it is clean, lay it face down on the ironing board and wet it with a sprayer or a damp cloth, then iron dry. This allows the linen to shrink slightly, making the stitches stand up beautifully. If soap is required, hand wash with mild soap in cold water. Rinse thoroughly, handling the fabric gently; roll it in a towel and gently squeeze out excess moisture, then iron dry face down.

MOUNTING

Mount your finished needlework as you would mount cotton fabrics. You'll discover, as you explore the world of linen stitching, that linen is extremely versatile and can be finished in a variety of ways other than framing.

Supplies used in this leaflet are courtesy of:

Linen Ginnie Thompson Guild
Aida Charles Craft, Inc.
Bellpull hardware Designs by Gloria & Pat, Inc.
(Sized for 28 ct. Linen)

First Printing

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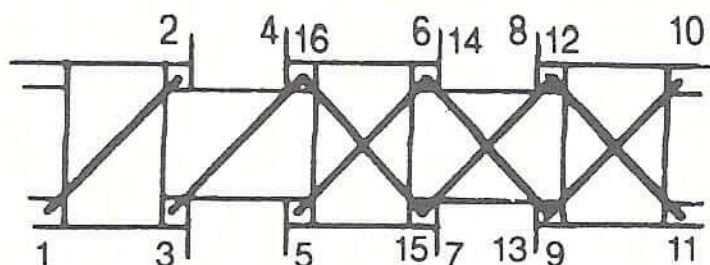
Custom Cross-Stitch
P. O. Box 15565
Chesapeake, VA 23328

6532
LB25M788

Special Instructions

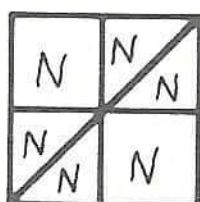
FULL CROSS STITCH

Be sure that all your stitches lay in the same direction. Bottom stitches in one direction and top stitches in the opposite direction. We work our stitches from the bottom left-hand corner to the top right-hand corner, then return in the opposite direction.



SYMBOL WITH BACKSTITCH

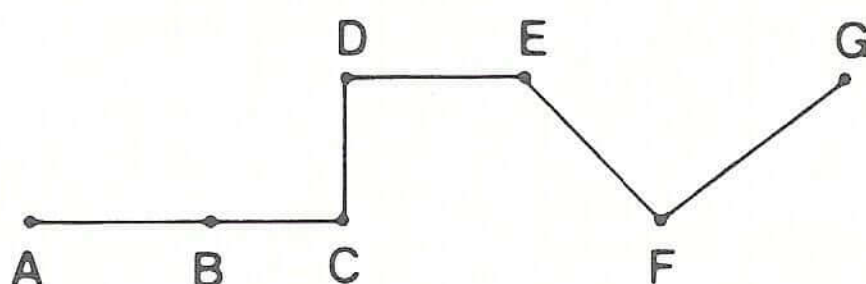
When there is backstitch over one square and the symbol is the same on either side of the backstitch, make a full cross stitch in that square. Backstitch last in color given in instructions.



BACKSTITCHING INSTRUCTIONS

Backstitching (BS) is a part of some designs — also used for lettering. The purpose of the backstitch is to form a continuous line with each stitch touching. It may travel in any direction.

up at A — down at B
up at C — down at B
up at D — down at C
up at E — down at D
up at F — down at E
up at G — down at F



FRENCH KNOT

(Using 1 strand of floss)

1. Come up through fabric at point A. (Figure 1)
2. Hold floss in your left hand. Lay your needle over floss and wrap floss 3 times going clockwise. (Figure 2)
3. Keep holding floss securely with left hand and insert needle near point A (not in same hole). With floss still in your left hand (to help guide floss) pull your needle through to the back of your fabric. (Figure 3)

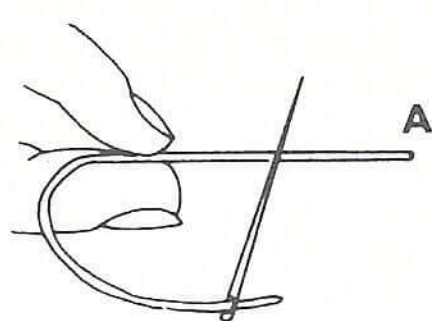


FIGURE 1

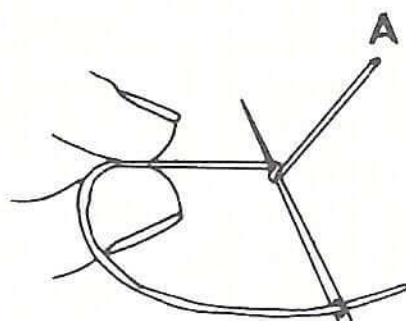


FIGURE 2

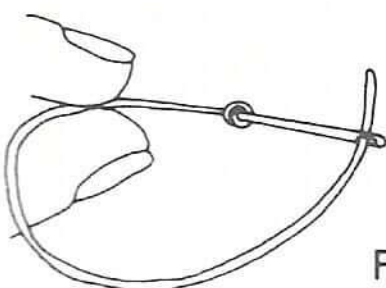
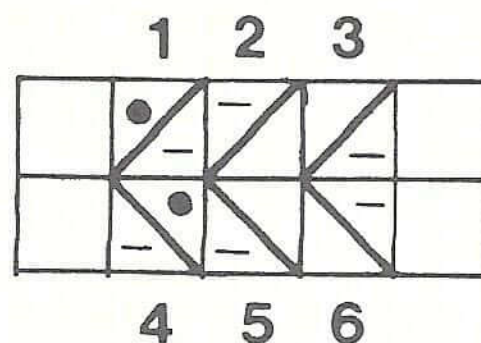


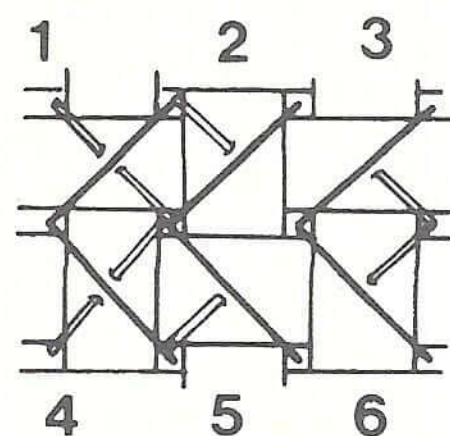
FIGURE 3

1/4 STITCH

How to recognize
1/4 stitches
on your chart:



How 1/4 stitches
look on fabric:

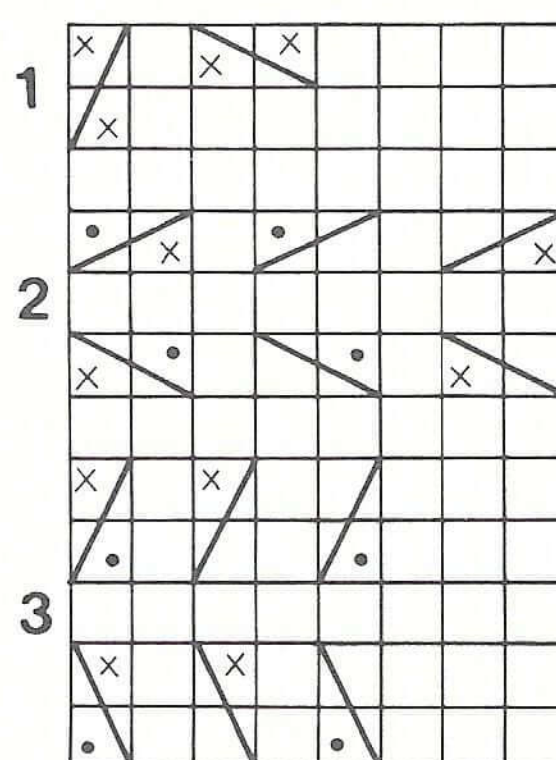


Helpful Hints

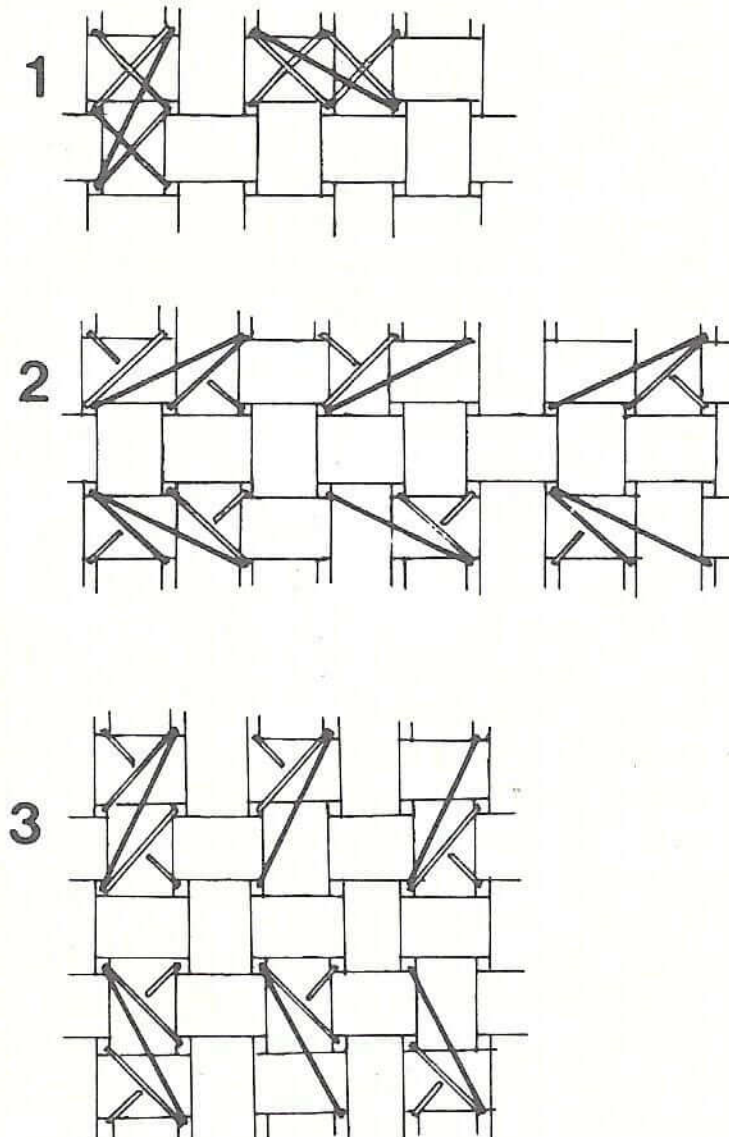
1. Stitch from corner to center using color indicated by symbol.
2. Backstitch last in color given in instructions.

3/4 STITCH

How to recognize
3/4 stitches
on your chart:



How 3/4 stitches
look on fabric:

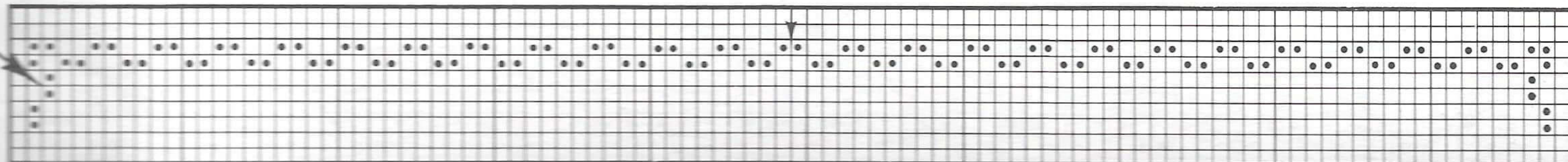


Helpful Hints

1. When a backstitch line crosses 2 squares vertically or horizontally and the symbols are the same on either side of the backstitch, this will indicate that these are full cross stitches (as shown in illustration #1). Backstitch last in color given in instructions.
2. If the symbols are different on either side of the backstitch, this will indicate that 3/4 stitches should be used in the color indicated by the symbol on either side of the backstitch (as shown in illustration #2 and #3). Backstitch last in color given in instructions.

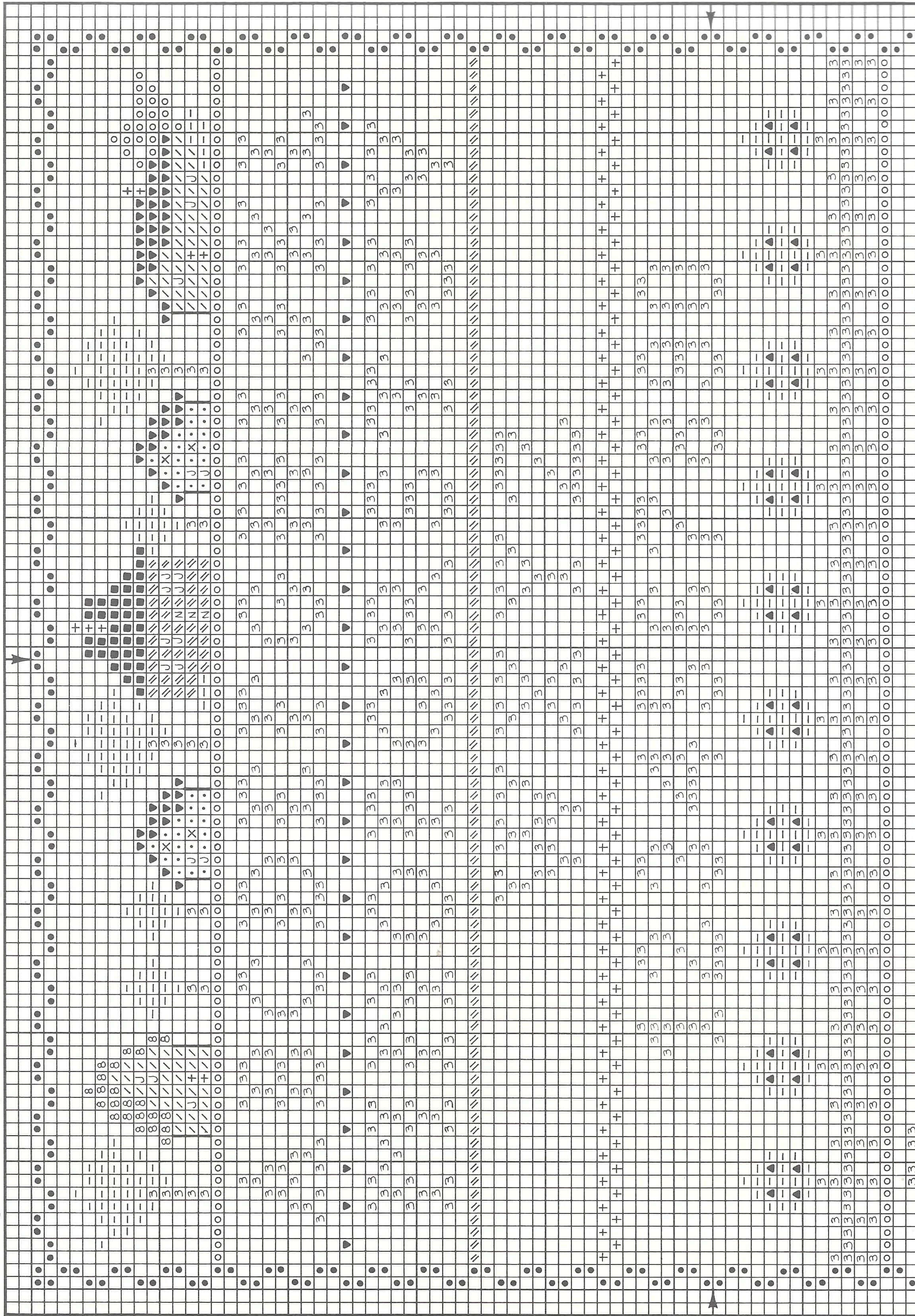
Border for Individual Samplers

After stitching first two rows of border, return to individual sampler and start where arrow indicates.

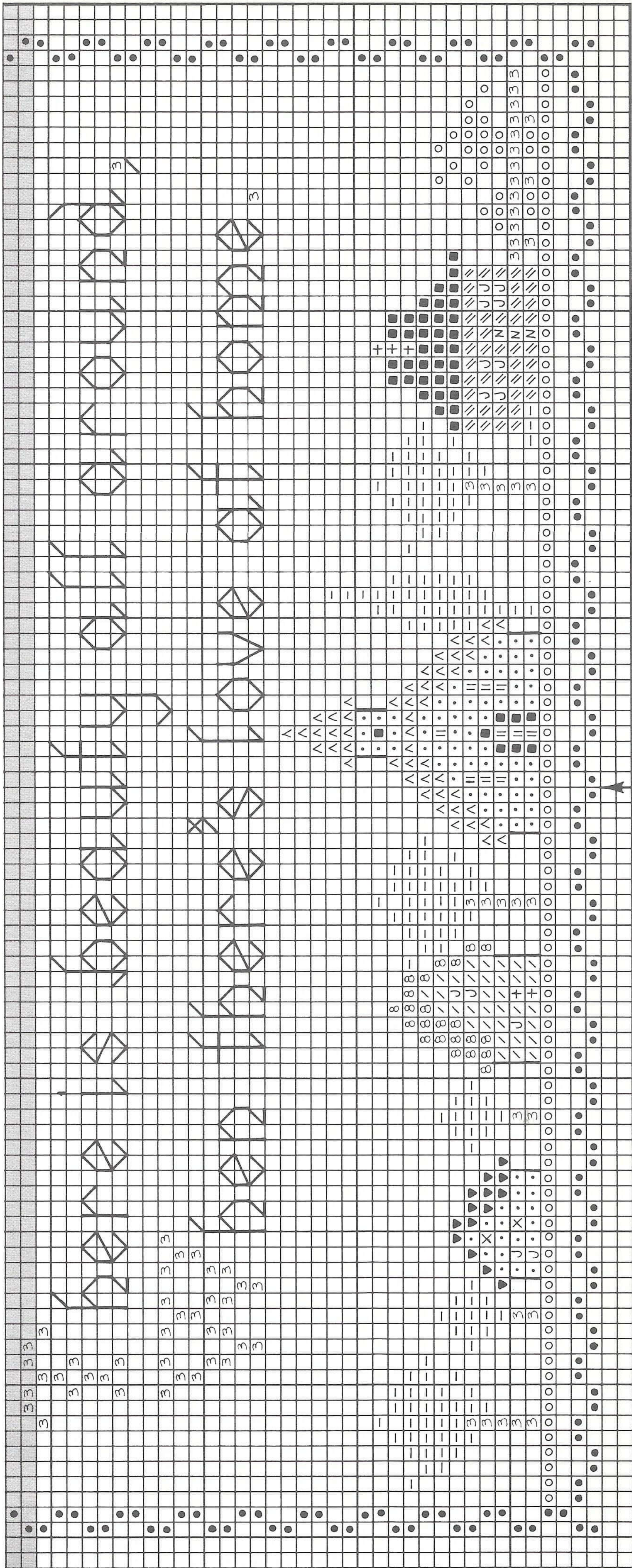


For stitching individual samplers, stitch this for top and turn upside down for bottom.

When stitching individual sampler use border shown on page 1 for bottom of sampler.



Shaded area indicates last two rows stitched on previous page.



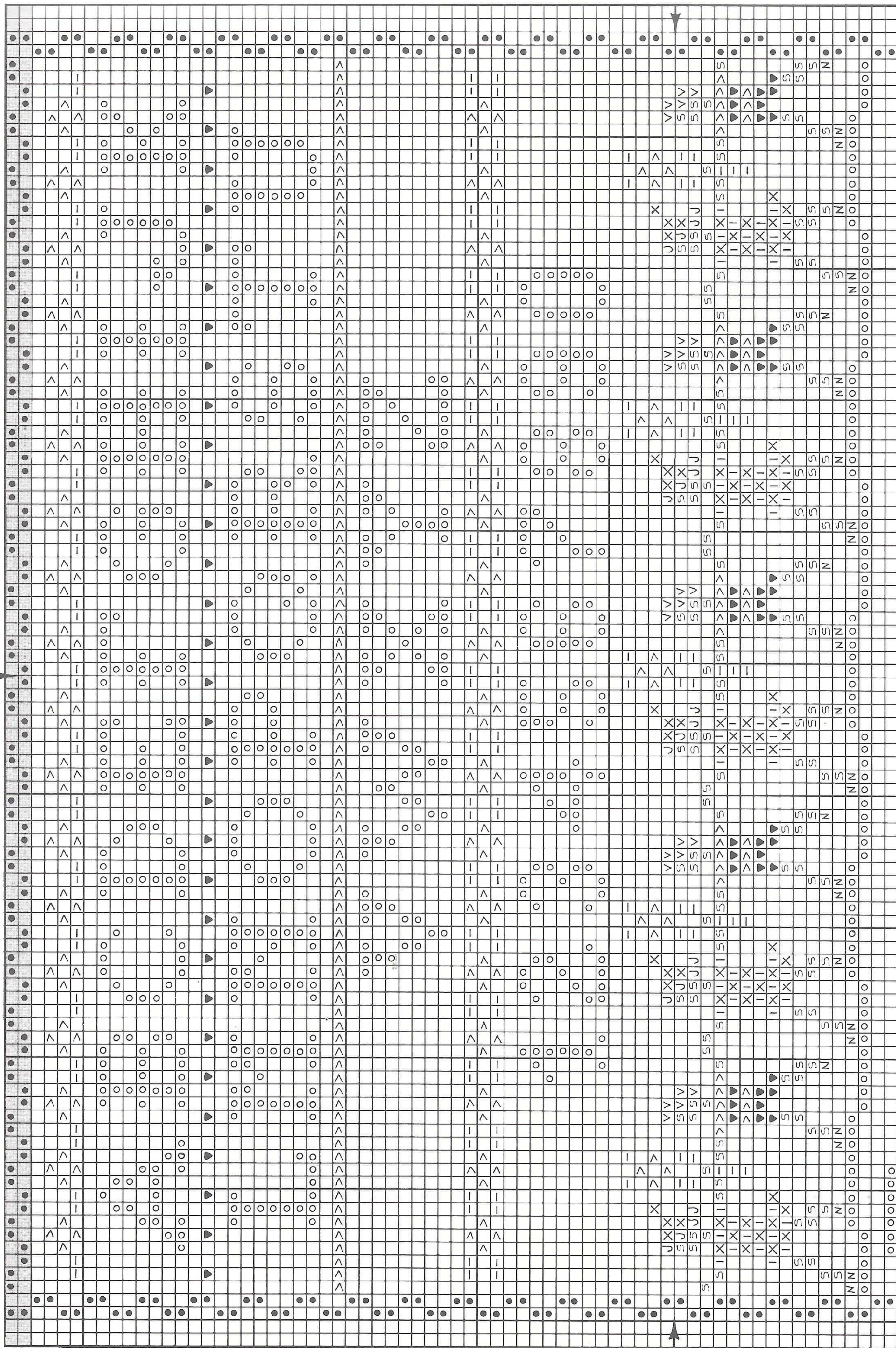
LOVE AT HOME SAMPLER

DMC	COLOR	DMC	COLOR	Design Area	106 x 98	Size To	Model
• White	White	— 320	Pistachio Green-Med.	Hardanger	5 x 4½	Cut Fabric	Fabric: 14 ct. Ivory Aida
J 676	Old Gold-Lt.	× 932	Antique Blue-Lt.	Aida 18 6⅞ x 5½	11 x 11	11 x 11	Floss: Cross Stitch: 2 strands
+ 3064	Sportsman Flesh-Med.	● 931	Antique Blue-Med.	Aida 14 7⅞ x 7⅞	13 x 12	13 x 12	Backstitch: 1 strand
761	Salmon-Lt.	△ 415	Pearl Grey	Aida 11 10 x 9⅞	14 x 14	14 x 14	
♥ 3328	Salmon-Med.	■ 927	Grey Green-Med.	Linen 28 ct. ... 7⅞ x 7⅞	16 x 16	16 x 16	
▲ 347	Salmon-Dk.	611	Drab Brown-Dk.	(up 2 threads, over 2 threads)	14 x 14	14 x 14	
/ 822	Beige Grey-Lt.	318	Steel Grey-Lt.				
≡ 644	Beige Grey-Med.						
N 801	Coffee Brown-Dk.						
8 3032	Mocha Brown-Med.						
3 612	Drab Brown-Med.						
○ 368	Pistachio Green-Lt.						

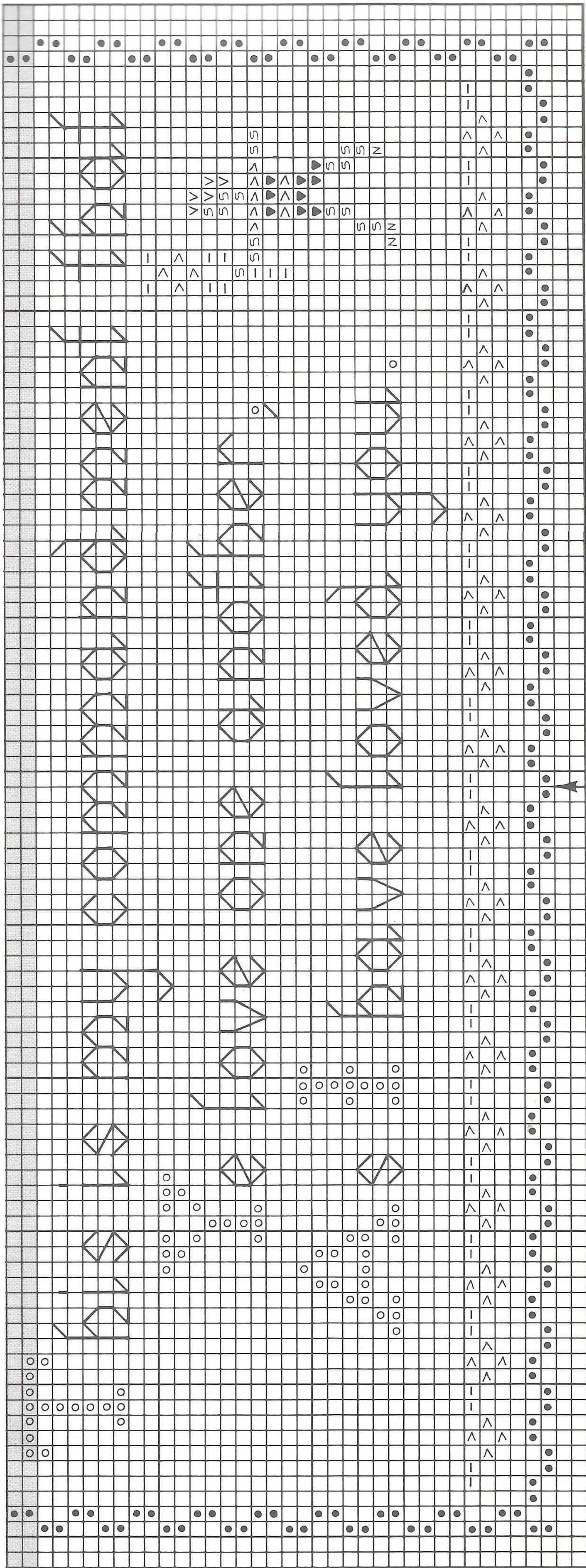
Backstitch white houses and church in 318.
Backstitch 822 houses in 3032.
Backstitch lettering in 611.

NOTE: Read special instructions on inside front cover and page 1.

Shaded area indicates last two rows stitched on page 3. (When stitching individual sampler use border shown on Page 1 for top and bottom of sampler.)



Shaded area indicates last two rows stitched on previous page.



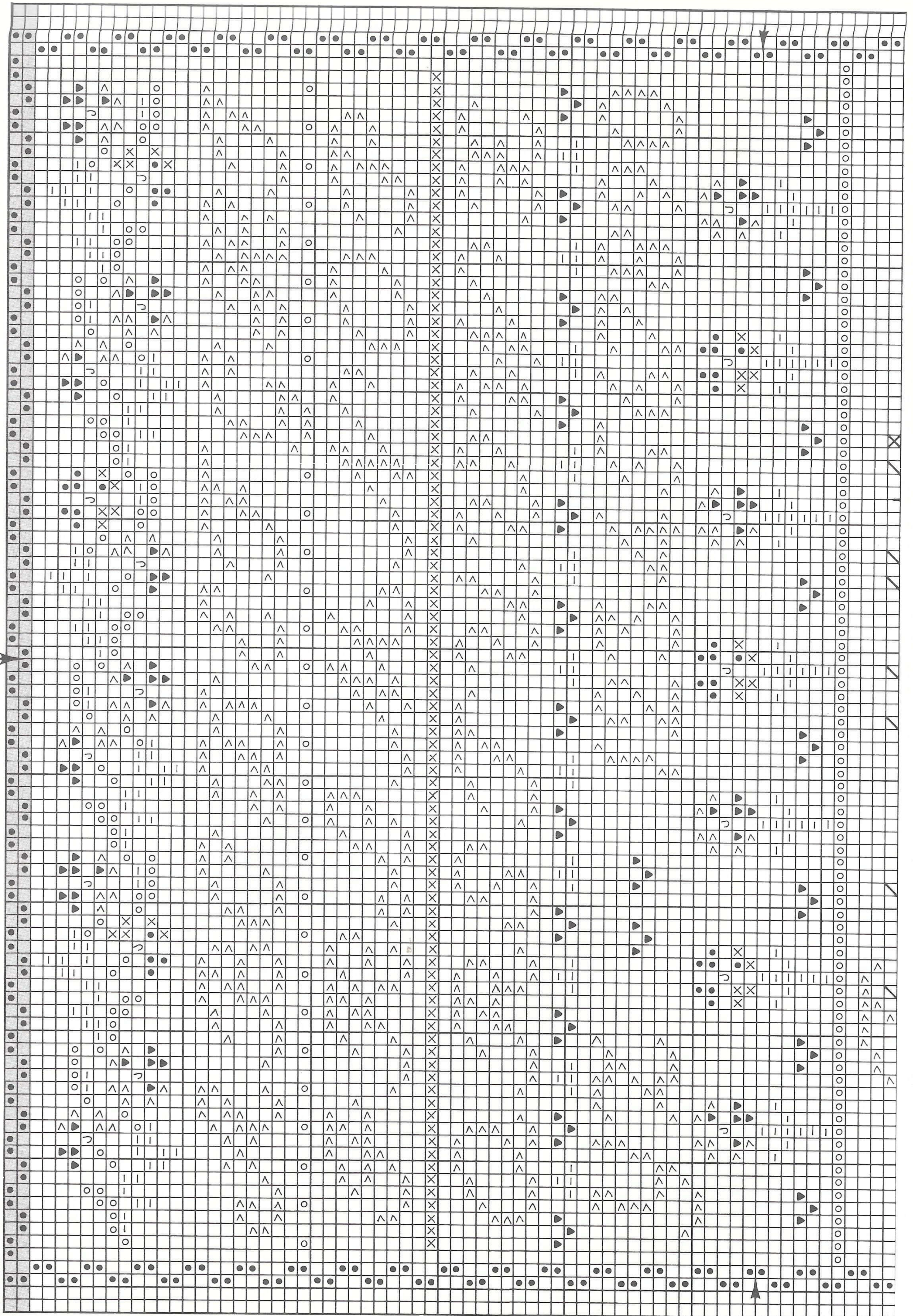
LOVE ONE ANOTHER SAMPLER

DMC	COLOR	Design Area	102 x 98	Size To	Cut Fabric	Model
J 676	Old Gold-Lt.	Hardanger	4 3/4 x 4 1/2	11 x 11		Fabric: 14 ct. Ivory Aida
S 754	Peach Flesh-Lt.	Aida 18	5 7/8 x 5 1/2	12 x 12		Floss: Cross Stitch: 2 strands
> 760	Salmon	Aida 14	7 1/2 x 7 1/8	14 x 14		Backstitch: 1 strand
♥ 3328	Salmon-Med.	Aida 11	9 1/2 x 9 1/8	16 x 16		
V 437	Tan-Lt.	Linen 28 ct.	7 1/2 x 7 1/8	14 x 14		
N 801	Coffee Brown-Dk.	(up 2 threads, over 2 threads)				
I 369	Pistachio Green-Vy. Lt.					
O 368	Pistachio Green-Lt.					
- 320	Pistachio Green-Med.					
X 932	Antique Blue-Lt.					
● 931	Antique Blue-Med.					

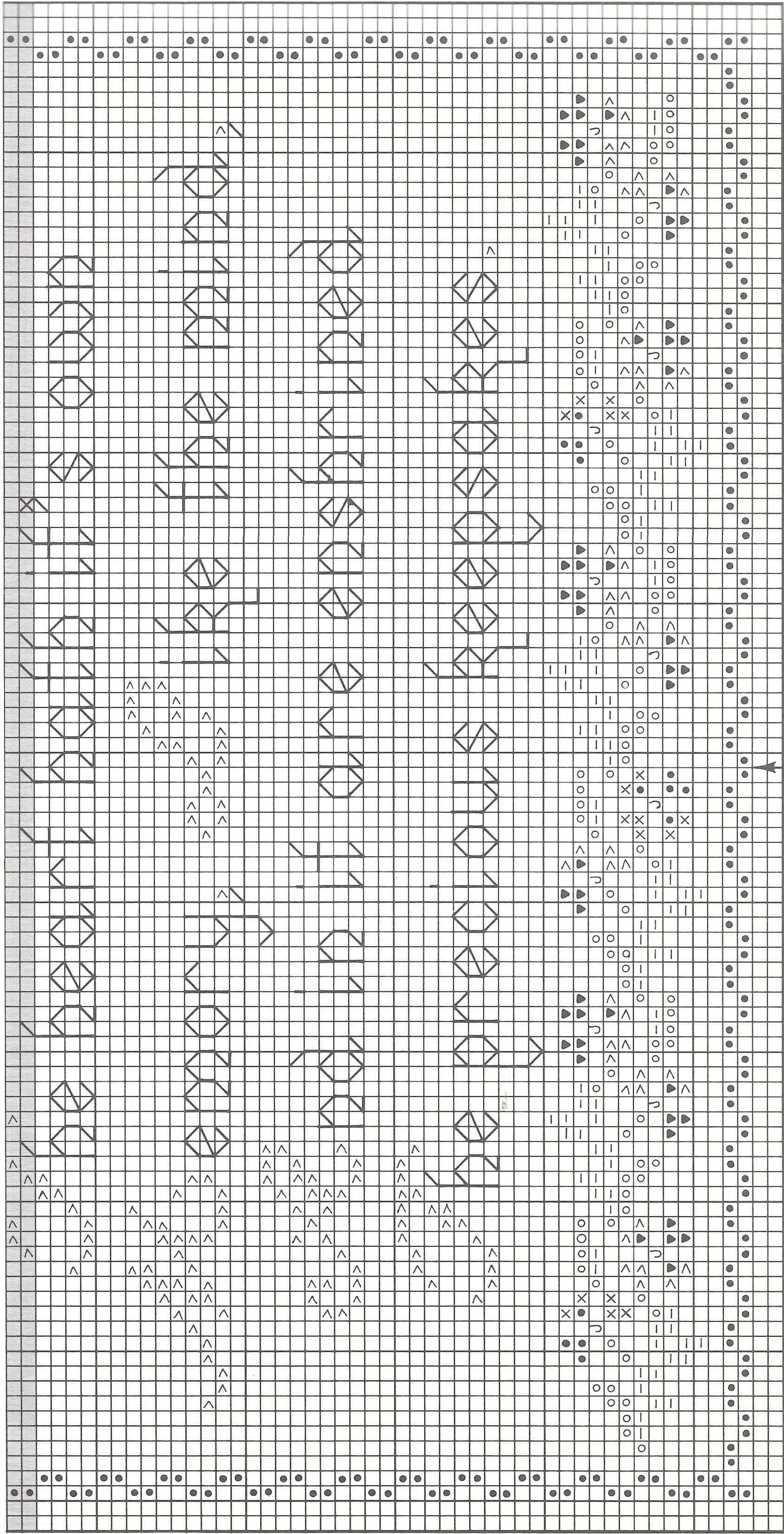
NOTE: Read special instructions on inside front cover and page 1.

Backstitch lettering in 320.

Shaded area indicates last two rows stitched on page 5. (When stitching individual sampler use border shown on Page 1 for top and bottom of sampler.)



Shaded area indicates last two rows stitched on previous page.



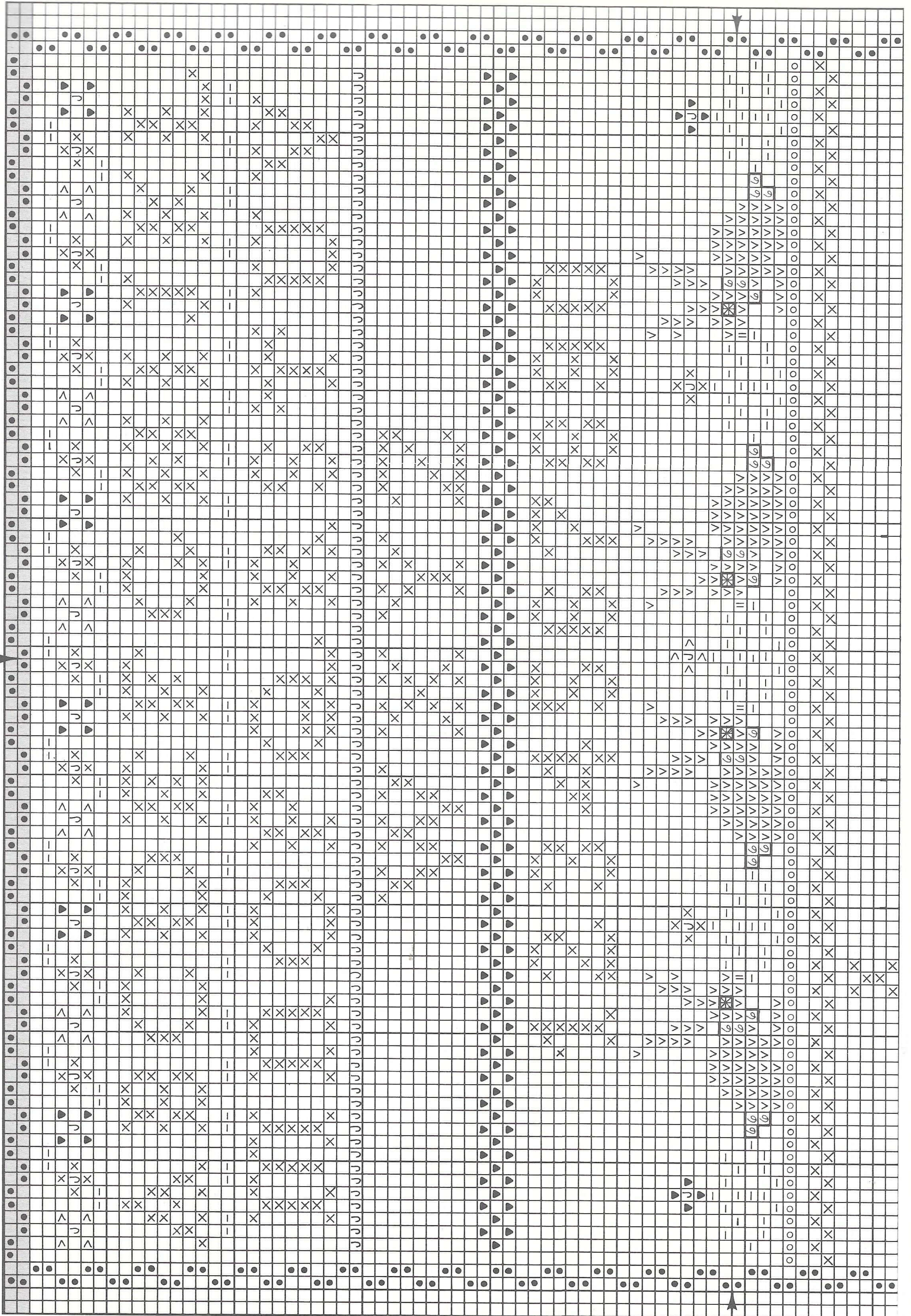
PRECIOUS KEEPSAKES SAMPLER

DMC		COLOR	Design Area	118 x 98	Size To	Model
J	676	Old Gold-Lt.	Hardanger	5 1/2 x 4 1/2	Cut Fabric	Fabric: 14 ct. Ivory Aida
>	760	Salmon	Aida 18	6 5/8 x 5 1/2	12 x 11	Floss: Cross Stitch: 2 strands
♥	3328	Salmon-Med.	Aida 14	8 1/2 x 7 1/8	13 x 12	Backstitch: 1 strand
○	368	Pistachio Green-Lt.	Aida 11	10 7/8 x 9 1/8	15 x 14	
—	320	Pistachio Green-Med.	Linen 28 ct.	8 1/2 x 7 1/8	17 x 16	
X	932	Antique Blue-Lt.	(up 2 threads, over 2 threads)		15 x 14	
●	931	Antique Blue-Med.				

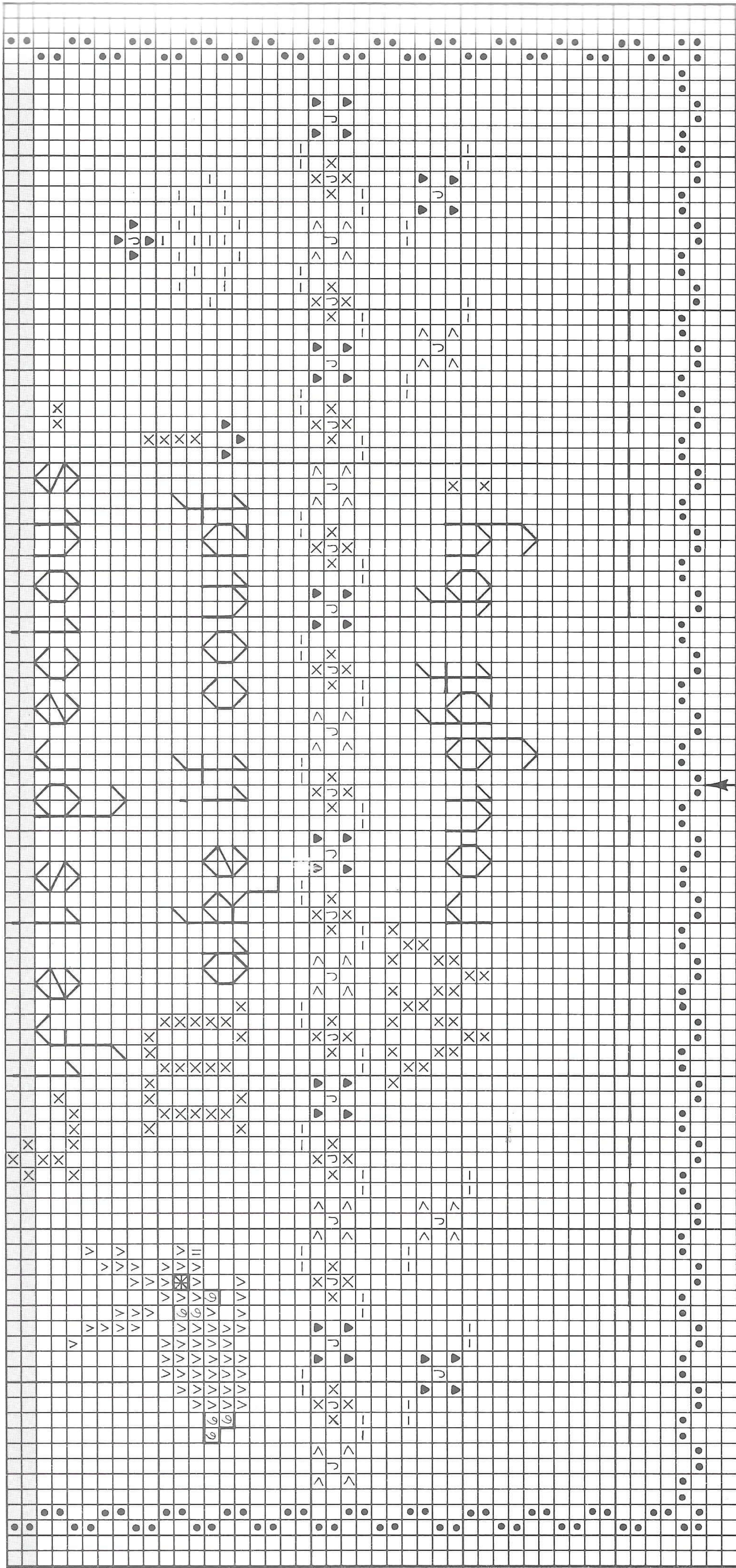
Backstitch lettering in 3328.

NOTE: Read special instructions on inside front cover and page 1.

Shaded area indicates last two rows stitched on page 7. (When stitching individual sampler use border shown on Page 1 for top of sampler.)



Shaded area indicates last two rows stitched on previous page.



LIFE IS PRECIOUS SAMPLER

Bunnies' eyes—make a X stitch and then a +

stitch to form * in 801.

Backstitch lettering in 931.

Backstitch bunnies' eyes in 801.

Backstitch bunnies in 435.

COLOR

Old Gold-Lt.
Salmon-Lt.
Salmon
Salmon-Med.
Ecru
Tan-Lt.
Pistachio Green-Lt.
Pistachio Green-Med.
Antique Blue-Lt.
Antique Blue-Med.
Brown-Vy. Lt.
Coffee Brown-Dk.

DMC

J 676
I 761
V 760
U 3328
G Ecru
V 437
O 368
- 320
X 932
• 931
435
801

Size To

Cut Fabric
12 x 11
13 x 12
15 x 14
17 x 16
15 x 14

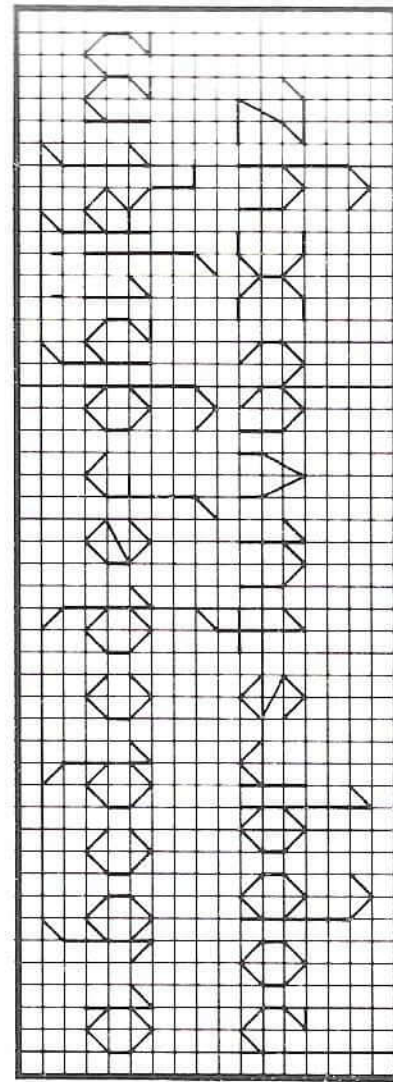
Design Area

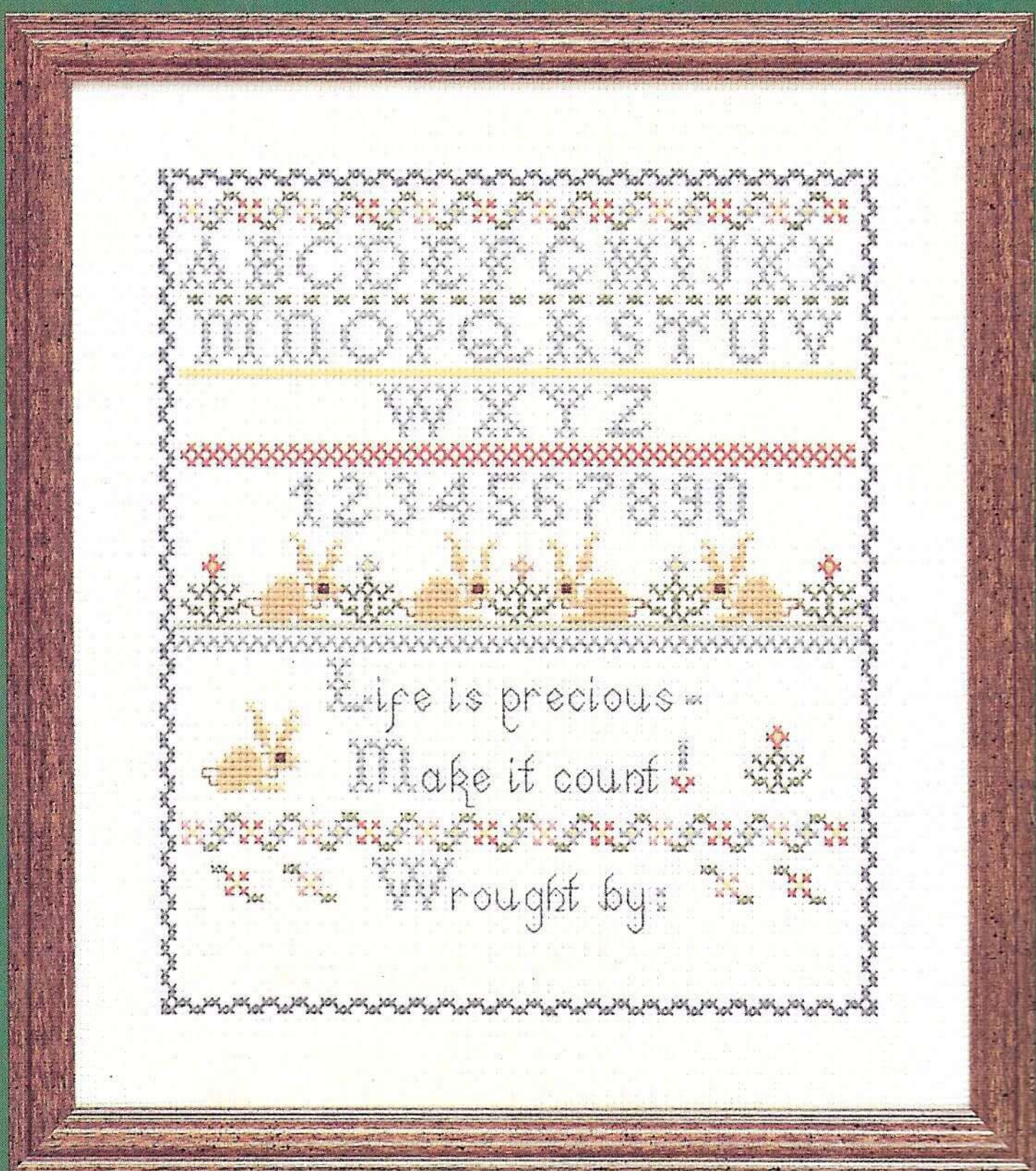
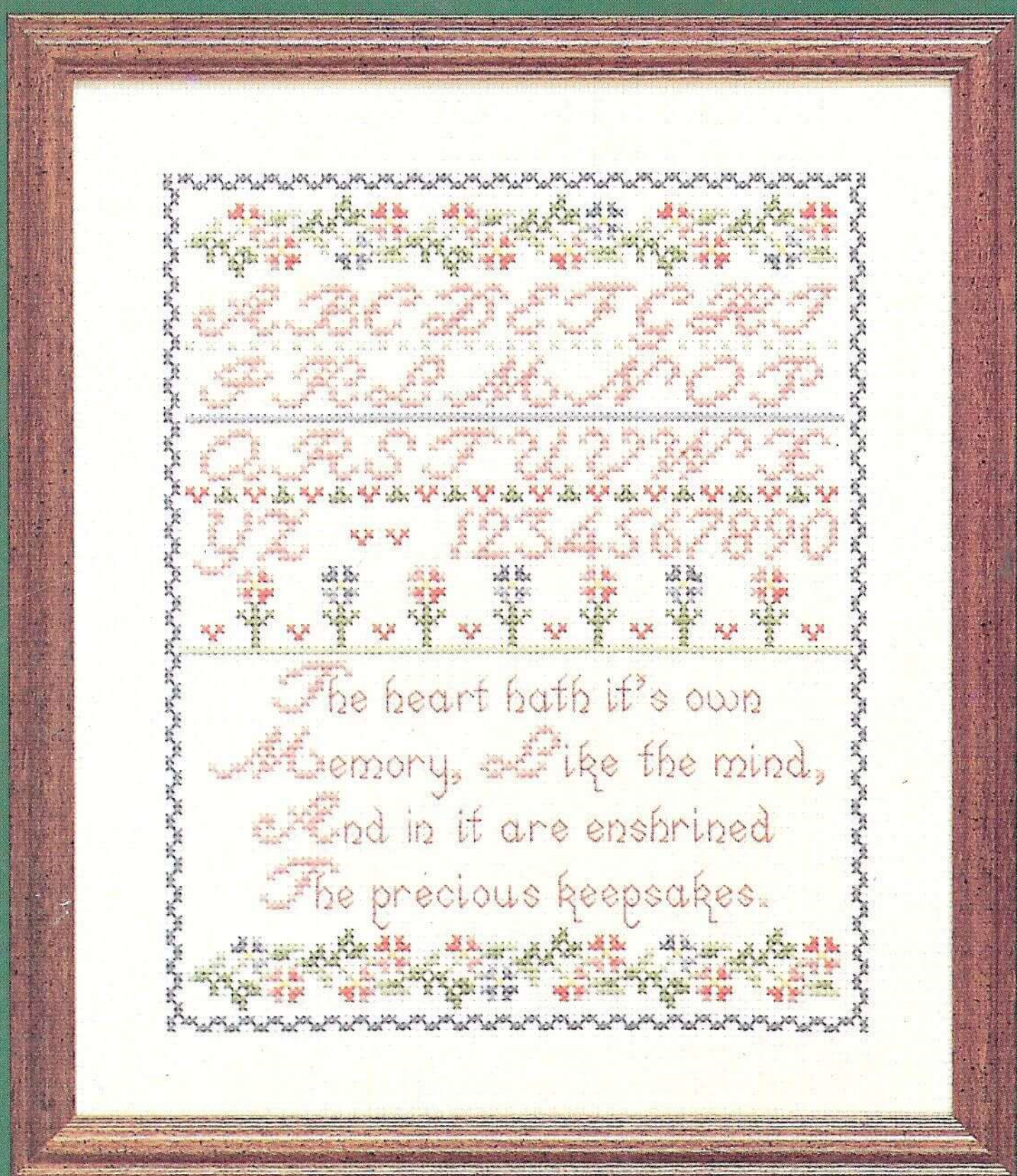
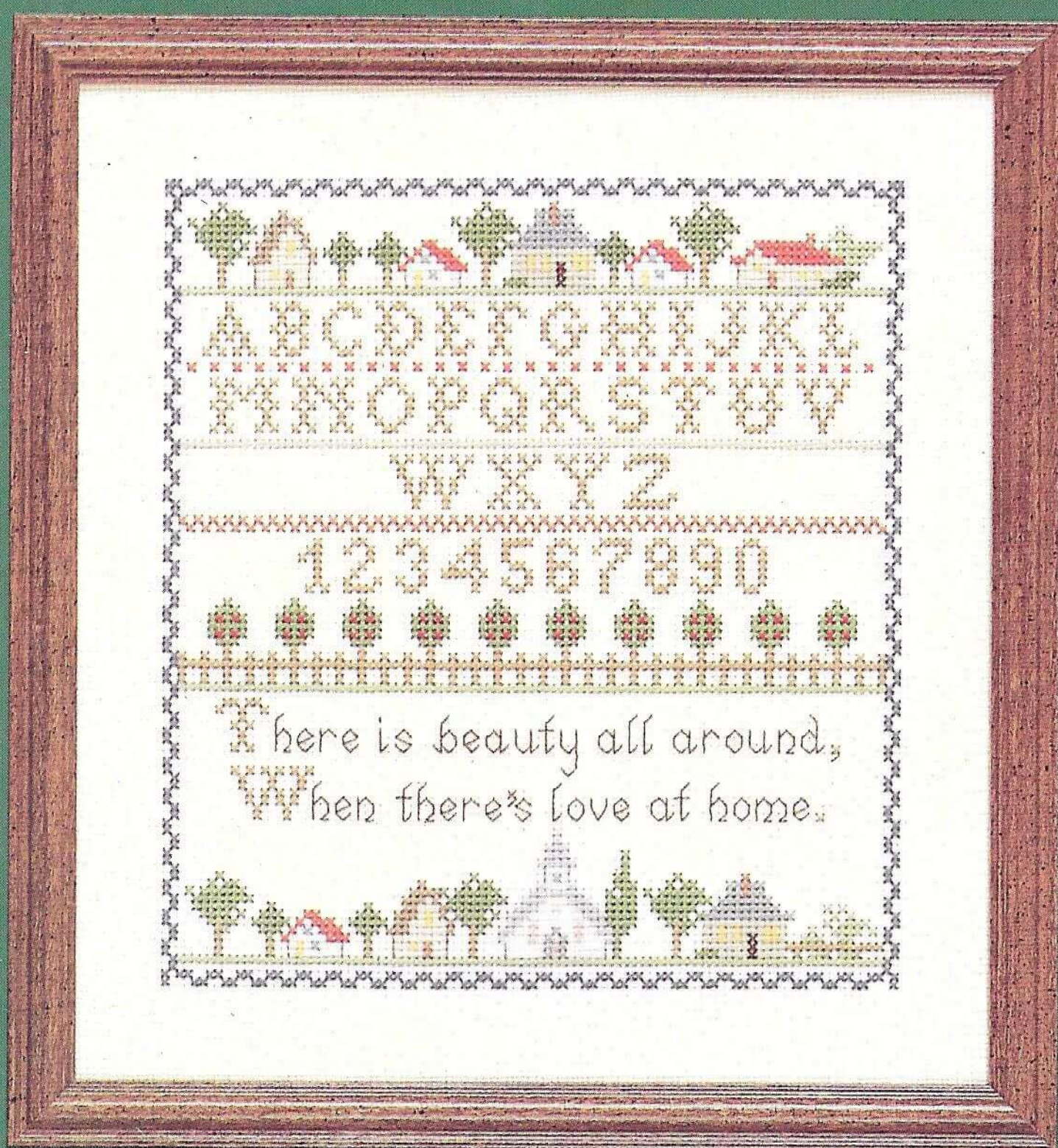
Hardanger 5 1/4 x 4 1/2
Aida 18 6 3/8 x 5 1/2
Aida 14 8 1/4 x 7 1/8
Aida 11 10 1/2 x 9 1/8
Linen 28 ct. . . . 8 1/4 x 7 1/8
(up 2 threads, over 2 threads)

Model

Fabric: 14 ct. Ivory Aida
Floss: Cross Stitch: 2 strands
Backstitch: 1 strand

NOTE: Read special instructions on inside front cover and page 1.





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